To Go Through And Win

A French woman writing to an American housewife says: "But, after all, we have but one thought. It is to go through and win." All American housewives are at last awake to this one thought: that this war is a deadly struggle for right and liberty, and that every woman in the home, like every man at the front, must be ready to do her best to go through and win.

Further on, the letter reads: "You ask me to tell you what I think we need the most. I think it is flour, wheat, all cereals in fact. We are getting short of many things. Everything is very expensive. Soap that I bought for about 60 centimes (six cents) four years ago, costs now nearly 4 francs (eighty cents). Olive oil has advanced in the same proportion." This is an index to conditions in France.

In Italy, there is extreme need of cereals and a scarcity of meat, codfish and wheat.

England has met every reduction in her ration with that same grim determination with which she fights at the front. She has taken from her own diminished food stores and shared with France.

If America is to go through and win she must begin to share the sacrifices as well as the victories of these brave Allies. She must see that they have their share of the world's remaining food supplies. The combined population of the allied European countries is about 142,000,000. It is the part of every man, woman and child here in America to see that in so far as possible each shall have his share of the food supply.

The story of why they want wheat has been told so often it needs no retelling here. America's reserve supply of wheat was gone by December and since than we have been sending them only what could be saved from individual consumption. Gradually the American people have cut down on consumption until they were able in the single month of March, 1918 to ship in wheat and its products the equivalent of 15,000,000 bushels. This shows what genuine patriotism can accomplish.

A still further reduction is demand, ed, however, if any wheat at all shall be left to send abroad. Shall we not willingly and gladly give up all wheat in our diet for the next ninety days, if by so doing we can help the Allies, as well as our own Army at the front, to GO THROUGH AND WIN?

TAKING IT FROM BABIES.

Every ounce of wheat products in excess of six pounds per month, that you eat, Mr. American Citizen, is that much literally taken from the mouths of the starving women and children of France. The armed Allies may go without wheat, but these innocents will actually die unless we give them of ours in generous proportion.

Save for the country's sake.

Musical Topics

Edited by Mrs. K. L. Skahen

HOW THE PIANO DIFFERS FROM ITS FORERUNNERS

By George Rose.

(The following by an English expert appeared in the London Musical Courier and shows very clearly the points of difference between the piano and the clavichord, the spinet and the harpsichord, instruments about which the student reads much in musical history.—Editor's Note.)

In dealing with any modern subject it is the fashion nowadays to trace back its origin to the most remote past, and it is easy to carry our subject of this evening back to Daniel, Apollo and Jubal, but we will content ourselves with beginning with the clavichord, and concern ourselves firstly with the immediate predecessors of the piano.

So interesting are the keyed instruments of the 18th century that we can on the present occasion pass over the harp, dulcimer, keyed violin, zither, etc., and go to the instrument which 500 years ago, at least, was the joy of musicians, and held its own, with little variation, down to the end of the 18th century.

I refer to the clavichord. Queen Elizabeth was an expert performer upon such an instrument, though as the term virginal is rather loosely applied, she probably used also a quilled instrument—the spinet. Bach preferred the clavichord for his own private use on account of the variety of effects to be obtained from it and on this account, in spite of its feeble tone, it held its own not only against the harpsichord, but for a long time even against the pianoforte .

The clavichord consists of a series of wire strings stretched horizontally in an oblong box provided with a sounding board and a keyboard. The addition of a keyboard to a stringed instrument is a very old idea, indeed. The hurdy-gurdy, ancient as it is, and still surviving in France in some country districts, is the descendant of a formidable machine used by the Anglo-Saxons, but it was nevertheless a stroke of genius on the part of some long-forgotten enthusiast to adapt a row of keys to the zither.

The mechanism of the clavichord is quite peculiar and so suggestive of the pianoforte in its simplest form that it is curious that the latter should have been so long delayed and the field so largely held by the harpsichord and spinet, which are not percussion instruments, as are the clavichord and piano, but have strings which are plucked with quill plectra.

The key of the clavichord, which is balanced exactly as is that of the piano, upon a fulcrum, is provided with a brass tangent which strikes the string, producing a sharp and feeble note, the pitch of which is determined by the length of string which the tangent causes to sound.

The greater the length of vibrating string of given diameter and tension the lower the pitch of the note produced and the early makers of clavichords availed themselves of this fact to produce several notes from the same string, just as in the violin, mandolin and all such fingerboard instruments.

It did not for a long time occur to anyone to provide .. separate string for each note, so the early instruments were constructed like the old Italian one oftimes seen, with so few strings, or rather, pairs of strings, that some of them serve for as many as five notes.

As only one note at a time can be produced from each string, it is evident that the scope is considerably limited, and that the composer was often obliged to avoid chords which would seem the most natural to use. The early keyboard music indeed seems curious to our ears, reliance being placed for effect upon rapid runs and curious turns and graces rather than upon the chords and harmonies to which we are accustomed.

When later the clavichord was provided with a string to every note its capabilities were, of course, very different, and Bach was able to write his preludes and fugues as if he had had a pianoforte to deal with.

The study of the evolution of the pianoforte is by no means a simple one. Invention has developed it upon anything but direct lines and all kinds of results have been arrived at, branching off in many directions from the parent idea, to which return has always been inevitable.

We cannot now touch upon these side developments—interesting as they are to the student—but will confine our attention to the quilled instrument which never altogether displaced the clavichord, but nevertheless helped to keep the piano cut of the field for a long time.

The spinet was, on the continent, usually oblong in shape, but in England a peculiar type, of a beautiful wing shape in plain, was produced and was very popular in early Jacobean times.

Handel also used an exactly similar spinet, many of which were made, though few survive today.

The mechanism of the spinet never varied. The type was fixed at once at a very early date and, simple as it is, was never improved upon. Nothing could indeed be better and more ingeniously fitted for its purpose.

The key is like that of the clavichord, but instead of a striker we find an upright piece of wood, called a jack, which carries a quill plectrum and engaging with the string, when the key is depressed and passing it, plucks it smartly and produces the sound. To permit of the return of the jack and its quill, the quill is carried upon a tiny tongue of wood, with a bristle spring behind it, so arranged that when the key is released the quill passes the string silently, without causing it to speak again.

This is a pretty device and should be carefully studied. It will then be seen at once that however much or little force is expended by the finger of the performer upon the key no variation can be made in the loudness of the note produced.

Herein lay the weak point of the plucked instrument. When the plectrum is held in the hand of the performer, as in the case of the zither and its kind, very considerable degrees of loudness are within the range of the instrument, but the spinet has a plectrum which requires always a certain force to make it pluck the string at all and nothing more is possible, and nothing less.

The result, is—therefore, somewhat monotonous, and the composer was obliged to rely upon the careful progressions and brilliant executions.

The early makers soon added another keyboard and an additional set of strings and used some other devices, such as mating the strings. These double spinets were called harpsichords.

The pianoforte is said to have been invented by Christofori in 1709. He replaced the jack of the spinet by a hammer, changing the mechanism somewhat but, singularly enough, it was far less altered than we should now suppose. There was no desire apparently to change the character of tone from that familiar to and beloved by the musicians of that day, blending as it did, very harmoniously with the lute and other chamber instruments then in everyday use.

The early pianofortes were, therefore, provided with wooden hammers. One maker used most ingenious hammers made of paper. It was only later and very gradually that first leather and then wool felt were used to cover the hammers, and then wool and thus the modern pianoforte tone was gradually evolved.

The next step was to adopt a hammer mechanism to the large wing-shaped harpsichord and then at once the grand piano began to take shape. A few of the early grand pianos survive, and though not powerful in tone and constructionally weak, they were singularly sweet in tone-quality.

Nevertheless, the square piano was on account of its efficiency and small size, extremely popular. It long kept the grand piano in the background and the homes of the well-to-do were always supplied with these little four-foot oblong pianos, the casework being often very delicate in design and workmanship.

Greater power then sought for, and greater size was the result, until the elegant square or table piano grew to be the huge structure of earl Victorian days, which, in America, has only quite recently become a thing of the past. In this country it went out earlier, being discarded as the grand pieno and the convenient upright type were developed.

The upright shape is quite an old idea. Upright spinets are very rare but they were sometimes made and were wing-shaped with the narrow end turned upward.—The Etude.

WHEATLESS MUFFINS

"Instead of bread use muffins", suggests the United States Food Administration. You can mix these up in fifteen minutes. That's why they're called quick breads.

BARLEY AND OATMEAL MUFFINS

1 1-2 cups barley flour
3-4 cup ground rolled oats
4 teaspoons baking powder
1 teaspoon salt
1 cup liquid
2 eggs
1 tablespoon fat
2 tablespoons syrup

RICE FLOUR AND BARLEY FLOUR MUFFINS

1 cup rice flour
1 1-2 cups barley flour
1 teaspoon salt
4 teaspoons baking powder
1 cup liquid
2 eggs
1 tablespoon fat
2 tablespoons syrup

BUCKWHEAT AND OATMEAL MUFFINS

1 cup buckwheat
3-4 cup ground rolled oats
1 teaspoon salt
4 teaspoons baking powder
1 cup liquid
2 eggs
1 tablespoon fat
2 tablespoons syrup

Remember that National War Savings Day is June 28. Pledge yourself on or before that day to save to the utmost of your ability and to buy War Savings Stamps that there may be more money, labor and materials to back up those who fight and die for you.

Every time you buy anything people work for you. Save labor and materials for the use of the government.